3: Mackenzie M-5 (ca. 1925) 1925
FN17 Ngonde FN17

about these arts and crafts is their failure to develop at all. Hints and suggestions were there continually; yet nothing ever came of them. Iron was digged, smelted, and made into tools, yet no better tool for digging the ironstone itself was thought of than the hoe. Cloth was widely made on native looms before the advent of inferior trade goods, and needles, with eyes, for sewing mats; but the idea of sewn garments did not penetrate the native mind. Burned clay pipes were made to direct the wind from the skin bellows into the blacksmith's fire, but no one received from these pipes a hint of other possibilities. The idea of the wheel, with its boundless possibilities, did not suggest itself to the Konde mind, nor, so far as I know, to the Bantu mind anywhere, although hints of it were lying about, especially in the round tree trunks which were used as rollers when a canoe had to be dragged some distance from the forest to the water.

At every point the native mind seems to have been waiting for the stimulus which was to come with the white man, and which has led to an awakening, the full extent of which is not realized except by thoughtful persons. For already, after the comparatively brief tuitional period of fifty years, Central Africans are replacing Indians as Government clerks, as hospital assistants, as engineers on river steamers, as telegraphists; they do all kinds of printing and bookbinding, carpentry, and building; and they fill positions of trust which a generation ago no one thought they would ever be capable of filling. The Konde have not yet taken more than a small share in

14: Lehmann E-5 (1939) 1951 FN17 Ngonde FN17
Nyakyusa

usa. It is true that one still meets blacksmiths on the outskirts of the villages or some distance away from them (as in the case of the Ndali tribe, western to the Nyakyusa area), but they no longer smelt the iron from ore mined by themselves as in former times. The smith of to-day remelt only scrap iron from disused motor-cars and other machines into tools, hatches, and spear-heads, unless, of course, the natives prefer to buy imported iron-ware. As with the Chaga, also the Nyakyusa smith can only be persuaded to submit to being photographed after long negotiation and a change into better clothes. The blacksmiths I met in the Bundali Mountains, however, made no objections whatever to being photographed at their work. Also women were allowed to attend. But one feature of the ancient Nyakyusa blacksmith's culture has been preserved till the present day: the lower part of the bellows through which the air blast is driven into the fire is still made of wood. This feature has been defined by H. Baumann as an element of the "ancient nigritic culture".

12. Dress. The cloths of the Nyakyusa have changed to a very considerable degree since the beginning of European influence. A comparison of the earliest pictures and descriptions of inhabitants at the northern end of Lake Nyasa with the dress of modern times brings out this point most forcibly. Originally the Nyakyusa went almost naked, adorned only with rings and belts, but nowadays all degrees of compromise with European fashions of dress are to be found, especially near the European settlements and Mission Stations. The most conservative element are, in this case, the women. It is still possible to-day to observe in each village the preparation of the long strips of bark *(elyabi*, pl. *amabi)* commonly worn by the women. The so-called *impandapanda* (Fotheringham: *mlambe)* tree furnishes the dress material. After the bark has been immersed in water, the bast is beaten with wooden instruments and then pulled off from the harder parts of the bark. These tools are like hammers; the flat end of such an implement is furrowed, sometimes with a disk made of horn, and as it produces patters on the bast it is called "*obosimbe*", that which produces patters. These long belts, almost reaching the ground, especially in front, are mostly ruby coloured, but the women sitting in front of their huts manufacture also other types with geometrical (triangular) patterns in yellow and brown forming only girdles *(umpango).* In addition to this minimum requirement in the way of dress some women around the waist also wear copper belts *(manyeta),* made of thin copper-wire, spiraly wound on a core of hairs from the tails of cows. These